



**REVUE SCIENTIFIQUE**

**ANNALES**

**DE L'UNIVERSITE DE PARAKOU**

(République du Bénin)

SERIE

LETTRES, ARTS ET SCIENCES HUMAINES

(LASH)

**Vol. 6, n°2, Décembre 2023**

ISSN : 1840-9539

eISSN : 1840-9547

*Revue Semestrielle Pluridisciplinaire*

# ANNALES DE L'UNIVERSITE DE PARAKOU

SERIE

"LETTRES, ARTS ET SCIENCES HUMAINES"

(LASH)

## ORGANE DE GESTION

### COMITE D'EDITION

Président :	Prof. SOGBOSSI BOCCO Bertrand
Vice-Président :	Prof. BACO Mohamed Nasser
Membres :	Prof. ALODE SALAKO Alexandre
	Prof. ONIBON DOUBOGAN Yvette
	Dr. GANDONOU Diane

### COMITE DE PUBLICATION

Directeur:	Prof. GNELE José Edgard
Secrétaire:	Dr. MC, AFFO Fabien
Membres :	Prof. ABOUDOU YACOUBOU MAMA Ramanou Aboudou
	Dr. MC, AGUESSY Yélian Constant
	Dr. MA, ADJAGBO Kintossou Armand

### COMITE DE LECTURE

Les évaluateurs (referees) sont des scientifiques choisis selon leurs domaines et spécialités.

### COMITE SCIENTIFIQUE

Prof. HOUSSOU Christophe S. (Géographie, Bénin)	Prof. IMOROU Abou-Bakari (Sociologie, Bénin)
Prof. HOUNDENOU Constant (Géographie, Bénin)	Prof. KISSIRA Aboubakar (Géographie, Bénin)
Prof. DOSSOU-GUEDEGBE Odile (Géographie, Bénin)	Prof. GNELE José Edgard (Géographie, Bénin)
Prof. CLEDJO Placide (Géographie, Bénin)	Prof. VIGNINOUS Toussaint (Géographie, Bénin)
Prof. TENTE Brice (Géographie, Bénin)	Prof. GIBIGAYE Moussa (Géographie, Bénin)
Prof. OGOUWALE Euloge (Géographie, Bénin)	Prof. KAKPO Mahugnon (Lettres Modernes, Bénin)
Prof. VISSIN Expédit W. (Géographie, Bénin)	Prof. EDINAM Kola (Géographie, Togo)
Prof. OREKAN Vincent O. A. (Géographie-SIG, Bénin)	Prof. GOMEZ C. Ansèque (Géographie, Bénin)
Prof. TOSSOU Okry Pascal (Lettres Modernes, Bénin)	Prof. HOUNGNIHIN Rock (Sociologie, Bénin)
Prof. AMOUZOUVI Dodji (Sociologie, Bénin)	Prof. AMOUSSOU Ernest (Géographie, Bénin)
Prof. BACO Mohamed Nasser (Agro-Sociologie, Bénin)	Prof. TOHOZIN Antoine (Géographie, Bénin)
Prof. BIKPO KOFFIE Céline Y. (Géographie, RCI)	Prof. TOKO Ismaël (Géographie, Bénin)
Prof. AMADOU Boureima (Géographie, Niger)	Prof. TOTIN V. Henri Sourou (Géographie, Bénin)
Prof. SANNNI AMADOU Mouftaou (Démographie, Bénin)	Prof. ALE AGBACHI Gorges (Géographie, Bénin)
Prof. SOKEMAHOU Yves (Géographie, Togo)	Prof. NOUATIN S. Guy (Agro-Sociologie, Bénin)
Prof. MOUMOUNI M. Ismaïl (Agro-Sociologie, Bénin)	Prof. AROUNA Ousséni (Géographie, Bénin)
Prof. ABOUDOU Y. M. A. Ramanou (Géographie, Bénin)	Prof. AFOUDA S. Alix (Géographie, Bénin)
Prof. ZOUNGRANA T. Pierre (Géographie, Burkina Faso)	Prof. VISSOH Sylvain (Géographie, Bénin)
Prof. VODOUNOU Jean Bosco K. (Géographie, Bénin)	Prof. ETENE Cyr Gervais (Géographie, Bénin)
Prof. ONIBON DOUBOGAN Yvette (Sociologie, Bénin)	Prof. KOUTCHADE S. Innocent (Anglais, Bénin)
Prof. ABDOULAYE Abdoul-Ramane (Géographie, Bénin)	Prof. DOSSOU-YOVO Adrien (Géographie, Bénin)
Prof. EFOUEME-BERTON Yolande (Géographie, Congo)	Prof. SOUGOU Omar (Anglais, UGB, Sénégal)
Prof. KONÉ Issiaka (Sociologie, UPGCK-RCI)	Prof. PEWESSI Atafei (Anglais, Togo)
Prof. GOMIS Souleymane (Sociologie, UCAD-Sénégal)	Prof. AMOUZOUN Akoété (Anglais, Kara-Togo)
Prof. ESSIZEWA Komlan Essowé (Anglais, Lomé-Togo)	Prof. AINAMON Augustin (Anglais, Bénin)
Prof. NUBUKPO Komla Messan	

# ANNALES DE L'UNIVERSITÉ DE PARAKOU

## SERIE

### "LETTRES, ARTS ET SCIENCES HUMAINES"

#### (LASH)

## NOTES AUX AUTEURS

### I - De la Revue « Série Lettres, Arts et Sciences Humaines » (S/LASH)

La Revue "Lettres, Arts et Sciences Humaines" (LASH) est l'une des cinq (05) séries de "Annales de l'Université de Parakou". C'est un semestriel scientifique qui publie des articles originaux, rédigés en français ou en anglais. Elle est ouverte à tous les spécialistes des Lettres, Langues, Sciences Humaines et Sociales. Dans cette vision pluridisciplinaire, les thèmes abordés doivent être obligatoirement en lien avec l'espace, l'environnement, la société, la population et le développement.

### II - Présentation du manuscrit

Tout manuscrit soumis à examen doit être saisi dans le logiciel Word, police Times New Roman, taille 12, interligne simple (1). Sa longueur totale doit être comprise entre **13 et 18 pages** (normales) environ. Il doit respecter les normes usuelles de l'écriture scientifique et comporter les éléments suivants :

- **un titre**, écrit en majuscule, court et très explicite ;
- **un ou des nom(s) d'auteur(s)** dont le nom en majuscule et les initiaux du ou des prénoms en majuscule ; Ex : SOSSOU Koffi Laurent, suivis des affiliations (noms et adresse des institutions). Le nom de l'auteur répondant doit être identifié par un astérisque (\*) et son adresse électronique ;
- **un résumé** en français et en anglais (250 mots maximum) rédigé en trois paragraphes concis (justification, méthodologie, principaux résultats chiffrés) et des mots clés (key words) (4 ou 5 au plus) ;
- **une introduction** qui fait le point de la littérature récente sur le sujet et soulève de façon précise la problématique de la recherche ;
- **une méthodologie**, décrivant clairement les méthodes de collecte et de traitement des données et celles d'analyse des résultats obtenus avec les références si nécessaire ;
- **les résultats** dont les titres sont alignés à gauche en numérotation décimale : titre de niveau 1 en gras (12 pts avant, 6 pts après) ; titre de niveau 2 en gras et italique (6 pts avant, 6 pts après) ; titre de niveau 3 en italique non gras (6 pts avant, 6 pts après) ; Les illustrations (tableaux, figures et photos) doivent être claires et facile à reproduire, annoncées et commentées puis bien insérées dans le texte à la bonne place.

Les tableaux sont numérotés en chiffres romains et leurs titres (en corps 10 et 6 pts après) sont placés en haut. Ceux de grandes dimensions et de format paysage sont à éviter.

Quant aux autres illustrations comportant une légende courte et explicite, elles sont numérotées en chiffres arabes et leurs titres (en corps 10 et 6 pts après) sont placés en bas. Les photos peuvent être en couleur pour la version électronique et leurs titres sont portés en bas suivis de leurs sources / auteurs (Prise de vue : H. Soglohoun, mai 2014).

- **une discussion** : tout en apportant les interprétations approfondies des résultats, on montre aussi les liens de l'étude avec les travaux récents et similaires ;

- **une conclusion**
- **les références bibliographiques** : cette rubrique est transcrite en Times New Roman, corps 10, minuscule, interligne simple avec un espace de 6 pts après. Elle doit respecter les normes couramment admises dans les revues internationales et indiquer le nom de tous les auteurs. La liste des références doit exclusivement comporter les auteurs cités dans le texte dans l'ordre alphabétique. A cet effet, il faut distinguer les cas suivants :
  - **Dans le corps du manuscrit**, on peut citer un ou deux noms (A. Dansou, 2014, p. 31) ou selon les travaux de A. Dansou (2014, p. 31). A partir de trois auteurs, on utilise « *et al.* » ; (G. Boni *et al.*, 2017, p. 8) ou selon les travaux de G. Boni *et al.* (2017, p. 8). Pour un même auteur avec plus d'une référence par année, il faut préciser (E. Sossou, 2015a, p. 17 ; 2015b, p. 112).
  - **Dans les références bibliographiques**, les auteurs cités doivent être présentés comme ci-après.
    - Pour les ouvrages, Ex : IGUE O. John, 1995, *Le territoire et l'Etat en Afrique, les dimensions spatiales du développement*, Editions Karthala, Paris, 270 p.
    - Pour les articles, Ex : LAVIGNE DELVILLE Philippe, OUEDRAOGO Hubert et TOULMIN Camilla, 2002, Dynamiques foncières et interventions publiques : enjeux, débats actuels et expériences en cours sur les politiques foncières en Afrique de l'Ouest in *Pour une sécurisation foncière des producteurs ruraux*. Actes de séminaire international, GRAF/GRET/IIED, pp. 17-35.
    - Pour les informations extraites d'un site web, Ex : VEZIN-LE-COQUET, 2000, *Suivi et réduction des pesticides en milieu urbain*, <http://www.audiar.org/environ>, 52 p. Consulté le 23/03/2021 à 11h GMT.

**NB :**

- Seuls les textes rédigés conformément à ces instructions seront **acceptés à l'évaluation**.
- Vos manuscrits peuvent être envoyés à l'adresse : [annalesuplash@gmail.com](mailto:annalesuplash@gmail.com)

**III - Renseignements et contacts :**

- Monsieur GNELE José Edgard, Professeur Titulaire et Directeur de Publication
  - Tél. : (229) 95 97 20 27 / 66 28 43 23 ; [josedgnele@gmail.com](mailto:josedgnele@gmail.com)
- Monsieur AFFO Fabien, Maître de Conférences et Secrétaire de Publication
  - Tél. : (229) 61 48 21 22 ; [affofabien2000@yahoo.fr](mailto:affofabien2000@yahoo.fr)

## SOMMAIRE

N°	Titres et auteurs	Pages
1	<b>Aménagement du réseau routier du massif de Lama au nord-est de la Préfecture de la Kozah (Togo) et ses effets structurants</b> *KPATCHAA Simplicie Essognim, NANOINI Damitonou et GUEZERE Assogba	1
2	<b>Les déterminants de la mutation résidentielle à Marcory et Koumassi Remblais à Abidjan (Côte d'Ivoire)</b> MEMEL Frédéric Armel	16
3	<b>Croissance de la ville de Pointe-Noire et problématiques urbaines d'un aménagement mal maîtrisé</b> *MIZHAIRE Hilarion Bagel et MOUTHOU Jean-Luc	32
4	<b>Importances et formes d'usages ethnozoologiques des organes des tortues marines au Bénin (Afrique de l'Ouest)</b> GBENOU Vidjannagni Victorin et *LOUGBEGNON O. Toussaint	50
5	<b>Densités rurales et déforestation : cas du département de Tiassalé (Sud-Est de la Côte d'Ivoire)</b> ODO Jacques et *KANGAH Armand	64
6	<b>Histoire, langue et culture Bisa</b> *BATIONO Zomenassir Armand, DABONE Alain et CONGO Aoua Carole	78
7	<b>Les politiques de l'Union Africaine (UA) et l'implication de la société civile et de la femme à la Reconstruction Post Conflit (RDPC) au Mali et en Centrafrique</b> NZE BEKALE Ladislav	91
8	<b>Perceptions des populations des attaques terroristes des infrastructures hydrauliques à Barsalogo dans la région du Centre-Nord au Burkina Faso</b> *OUEDRAOGO Touwendé Jean Parfait, NAKOULMA Goama et DAHANI Dramane	107
9	<b>Regard actuel sur la femme orpailleuse chez les Lobi, Birifor et Dagara du Sud-Ouest Burkinabé</b> *DAH Nonna Anne, SOW Jacqueline et TOÉ Patrice	122
10	<b>Effets des pratiques de conservation du maïs (<i>Zea mays</i>) et du niébé (<i>Vigna unguiculata</i>) sur l'environnement et la santé à Parakou au Bénin</b> ADJOVI Ingrid Sonya Mawussi	136
11	<b>Critical interpretation of wealthiness and wickedness in Charles Dickens' great expectations</b> ABODOHOUI Orierien Olivier	150

<b>12</b>	<b>Littérature et société à la renaissance : l'exemple des <i>Amours de Diane</i> (1573) de Philippe Desportes</b>	<b>165</b>
	DIEYE Oumar	
<b>13</b>	<b>L'usage du complément d'objet dans la parlure congolaise</b>	<b>178</b>
	*OTSIEMA GUELLELY Ferdinand, MACKET Sincère Gisela et NGAMOUNTSIKA Edouard	
<b>14</b>	<b>Etude exploratoire des journalistes reporters de violence terroriste au Burkina Faso</b>	<b>191</b>
	YAMÉOGO Lassané	
<b>15</b>	<b>Fondements des violences faites aux femmes et aux filles au Sud du Bénin</b>	<b>205</b>
	TCHANTIPO Sai Sotima	

*Dépôt Légal : N° 15629 du 22/01/2024*

## CRITICAL INTERPRETATION OF WEALTHINESS AND WICKEDNESS IN CHARLES DICKENS' *GREAT EXPECTATIONS*

ABODOHOUI Orierien Olivier

Enseignant-Chercheur - Université d'Abomey-Calavi (Bénin)

[olivierabodohoui@yahoo.fr](mailto:olivierabodohoui@yahoo.fr)

Date de réception : 02/02/2023      Date d'acceptation : 29/10/2023

### Abstract

This paper about the question of human living standard and a community welfare plays a prominent role in people's daily life. From this perspectives, this study focuses on wealthiness and wickedness with a special reference to Charles Dickens' *Great Expectations*, a Victorian period writer. It is simply significant because it aims at indicating ways and means people can manage the implications of wealthiness and wickedness.

To achieve my goal and the topic dealing with people's state of being and their relationship with their fellows, I have used psychoanalysis and New Historicism as literary theories to critically appreciate how wealthiness can lead to wickedness.

My analysis has revealed that Charles Dickens resorts to his fictional work as a strategy to depict the concepts of wealthiness and wickedness. He also pinpoints wealthiness as an obstacle for fulfilment, social development and well-being in his era.

**Keywords:** Victorian era, wealthiness, wickedness, people, New Historicism.

### Résumé

Cette recherche au sujet de la question du stand de vie humaine et du bien-être d'une communauté joue un rôle prépondérant dans le quotidien des gens. De ces perspectives, cette étude se focalise sur la richesse et la cruauté avec une référence spéciale à *Great Expectations* de Charles Dickens, un écrivain de l'époque victorienne. C'est simplement important parce qu'elle vise à indiquer les voies et moyens pour manager les implications de la richesse et de la méchanceté.

Pour atteindre mon objectif et le sujet parlant de l'état d'être des gens et leurs relations avec leurs semblables, j'ai utilisé la psychanalyse et le Nouvel Historicisme comme théories littéraires pour critiquer comment la richesse peut conduire à la cruauté.

Mon analyse a révélé que Charles Dickens recourt à son travail de fiction comme stratégie pour peindre la notion de richesse et celle de la cruauté. Aussi, a-t-il fait ressortir que la richesse constitue un obstacle à l'épanouissement, au développement social et au bien-être à son époque.

**Mots-clés :** Période victorienne, richesse, cruauté, gens, Nouvel historicisme.

### INTRODUCTION

Many scholars have investigated on wealthiness. Those who mainly found out the same view even in other aspects.

R. K. Prabhu & U. R. Rao (1966, p. 190), who deserved attention in their work, *The Mind of Mahatma Gandhi Encyclopedia of Gandhi's Thoughts*, must be understood when they reported the thoughts of Mahatma Gandhi: "I cannot picture to myself a time when no man shall be

richer than another. But I do picture to myself a time when the rich will spurn to enrich themselves at the expense of the poor and the poor will cease to envy the rich” . For him no wealthy person wants to help a poor to be richer as himself but ready to make them remain poor so that he can use to enlarge his wealth.

S. Szreter & G. Mooney (1998, p. 84-112) made a correlation of urbanisation, mortality, and the standard of living in nineteenth-century British cities. They called the period 1780-1850 a ‘dark age’ of Britain’s modern historical demography account of the relative paucity and inaccessibility of reliable, relevant demographic for this particular period. The accessibility of some data based on the standard of living of the British population could somehow enable to carry out many of social problems such as wickedness inducing poverty, mortality, and morbidity.

R. Sarah (2022, p. 125-135) decrypted in Jane Austen’s *Pride and Prejudice* the impact of social class on British society and the invention of the forms of social class such as status, wealth, and power. The author comes to the conclusion that the notions such as wealth and power have an intrinsic relationship with social status.

David S. Landes (1998, p. 544) explores through his work *The Wealth and Poverty of Nations: Why are Some so Rich and Others so Poor*, the creation of wealth, the paths of winners and losers, the rise and fall of nations by studying history as a process, attempting to understand how the world's cultures lead to/ or retard - economic and military success and material achievement. He comes to the findings that productivity, the creation of new technologies, the pursuit of change and prosperity are induced by the interplay of a vital, open society focused on work and knowledge.

U. Ganta (2019, p. 40) analyses in Anthony Burgess’s *The Wanting Seed* how the animosity expressed by the characters of the novel was motivated by their disappointments through the way they were ruled. They were frightened, oppressed and when pushed by injustices they decided to raise their voices though in different ways. Either passive or active animosity, we recognize a legitimacy in their deeds, although cannibalism and all sorts of barbarism occurred. We expect certain actions to bring certain results. And knowing that human beings are essentially defined by their freedom the result is much more tragic when that freedom is overstepped. The present book depicted wonderfully human’s animosity and wickedness when deprived of freedom and basic rights.

This research work’s poses the problem of Wealthiness and Wickedness in Charles Dickens’ *Great Expectations*. It intends to examine the core cause of wickedness. It also aims to explore the importance of wealth and its central drawback in society. To enlighten the understanding of this work, it aims to give the result that getting wealth has on characters’ attitude.

To archive my goal, my research work being about literature and in order to better understand the issues of wealthiness and wickedness, I first of all conducted a documentary research. I have chosen to focus my data collection on dissertations and articles that deal with any aspect contributing to its building. The most important tool I have used in my research work is internet. It has allowed me to explore many websites and information available on my topic. Farther, I employed New Historicism as the core approach for the analysis of the prose work. I have used this approach for the research is interpretive focusing on the content of the text and relating it

to the context of production. Thank to this approach I could relate the role of the literary text, its author and its readers to the present time. For more understanding, let us explore the meaning of the theory and know what it aims at.

**New Historicism** can be understood as a new (the first recorded use was in 1972), interpretive strategy. M. Hickling (2018, p. 53) defines it as:

*A form of cultural analysis which examines the ways in which a cultural product (especially a literary text) interacts with and participates in its historical context, especially with reference to the power relations operating within the society of its time.*

According to K. Agyekum (2013, p. 216), the New Historicism puts more emphasis on historical documents. The new historicists critics compare and contrast the language of contemporary documents and literary works to see the changes that have erupted with times and spaces. New Historicism also examines the power relations of rulers and subjects, the haves and the have-nots, employers and employees. By analysing this, we see the social stratification between the marginalized and the suppressed on one hand and the oppressors and the oppressed on another.

Bressler E. Charles<sup>5</sup> lists a number of questions that may guide such practice:

- What kind of behaviour or models of practice does this work depend?
- Why might readers at a particular time and place find this work compelling?
- Are there differences between, your values and the values implicit in the work you are reading?
- On what social understanding does the work depend?
- Whose freedom of thought or movement might be constrained implicitly or explicitly by this work?
- What are the social structures with which these particular acts of praise or blame might be connected?
- What authorial biographical facts are relevant to the text?
- What other cultural events occurred surrounding the original production of the text?
- How may these events be relevant to the text under investigating?

In trying to answer these and other questions, a New Historicist reading of any text, including *Great Expectations*, is expected to provide some insight into the workings of literature as it shapes and is shaped by a specific society, history, and culture. In order to read *Great Expectations* from a New Historicism point of view, therefore, what is needed is a reconfiguration of both the past and the present as they play their corresponding roles in realizing.

All over the world, literature has taken the crucial position that makes it irreplaceable in whatsoever the domain. It reveals the hiding realities in societies proving the Ecclesiastical assertion for which there is nothing new under the sun. Many writers of centuries ago continue convincing us with their literary works (novels, plays, articles...). C. Dickens is one of Victorian age who depicted many social themes through his novels. Among his works we can find *Great*

*Expectations* which is set in early Victorian England, a time when great social changes were sweeping the nation. The Industrial Revolution of the late eighteenth and the early nineteenth centuries had transformed the social landscape, enabling capitalists and manufacturers to amass huge fortunes.

*Great Expectations* is a play that reworks the author's own childhood as a first-person narrative; Dickens was fortunate and had an advantage of writing this novel due to him living in the Victorian age, and he related his life experiences with the main character of the play.

There were two very different lifestyles in 18th-century England: that of the rich and that of the poor. With the Industrial Revolution, which started in the middle of the century, came new machinery that saved time and made some people very wealthy. The rich were getting richer and the poor, poorer. Many people were out of work because suddenly machines were doing their jobs.

The population was growing wildly. Cities were dirty, noisy, and overcrowded. London had about 600,000 people around 1700 and almost a million residents in 1800. The rich, only a tiny minority of the population, lived luxuriously in lavish, elegant mansions and country houses, which they furnished with comfortable, upholstered furniture. Their calendars included dinner parties, opera, and the theater. Many had inherited their great fortunes and never knew what it was to have to work, cook meals, or empty their own chamber pots. Fashion was important in upper society: Upper-class women wore stays, which were bodices with strips of whalebone, and hooped petticoats under their dresses.

Men wore knee-length "breeches" with stockings, waistcoats, and frock coats over linen shirts, as well as buckled shoes. Three-cornered hats were popular, too—and wigs. Schools were not compulsory, but many upper-class boys attended school, and some girls from well-off families did, too. Girls were educated more in "accomplishments" like embroidery and music than in academic subjects. Some "charity schools" started to provide an education to lower-class children. Tea drinking became popular in the 1700s among both the rich and the poor.

Poor people ate rather plain and monotonous diets made up primarily of bread and potatoes; meat was an uncommon luxury. Poor craftsmen and laborers lived in just two or three rooms, and the poorest families lived in just one room with very simple and plain furniture. It was a difficult life for poor people: There was no government assistance for the unemployed, and many had trouble finding their next meal or a warm place to sleep. For every 1,000 children born in early-18th-century London, almost 500 died before they were 2, generally due to malnutrition, bad water, dirty food, and poor hygiene. Orphans roamed the streets; because they didn't attend school, they had little chance of improving their situation.

## **1. Conceptual Clarification, Exploration of Wealthiness and Wickedness in the novel, Characterisation and interpretation of Dickens's conception of Wealthiness and Wickedness**

### ***1.1. Conceptual Clarification***

The clarification of concepts considers different sources for the definitions of the words "wealthiness" and "wickedness". The first sources are dictionaries and the second are the perceptions of scholars and institutions regarding the two words.

### *1.1.1. Wealthiness*

Wealthiness or wealth is defined as the state of being rich and affluent; having a plentiful supply of material goods and money.

For A. Smith (2002, p. 786) in his seminal work *The Wealth of Nations*, wealth is viewed as the annual product of the land and labor of the society. This product is, at its simplest, that which satisfies human needs and wants of utility.

### *1.1.2. Wickedness*

Etymologically, wickedness “dates back to the 1300s and is derived from the words wicked and -ness. Wicked is an extended form of the term wick meaning bad and is also associated with the Old English term wicca meaning a (male) witch. There is not a corresponding verb to the term, but the term wretched is also associated with the term. The term -ness is a word forming element denoting action, quality or state and is typically added to an adjective or past participle to make it an abstract noun. It is an Old English term and also comes from the Proto-Germanic term in-assu and many other cognates.” The term “is generally considered as a synonym for evil or sinfulness. Among theologians and philosophers, it has the more specific meaning of a profound evil committed consciously and of free will. "The first stage of evil is 'sin,' occasional directionlessness. Endless possibility can be overwhelming, leading man to grasp at anything, distracting and busying himself, in order to not have to make a real, committed choice. The second stage of evil is 'wickedness,' when caprice is embraced as a deformed substitute for genuine will and becomes characteristic.

Furthermore, Wealthiness or wealth is defined as the state of being rich and affluent; having a plentiful supply of material goods and money. A. Smith (2002, p. 786) has described in his seminal work *The Wealth of Nations* that wealth is the annual product of the land and labour of the society. This product is, at its simplest, that which satisfies human needs and wants of utility.

Etymologically, wickedness dates back to the 1300s and is derived from the words wicked and -ness. Wicked is an extended form of the term wick meaning bad and is also associated with the Old English term wicca meaning a (male) witch. There is not a corresponding verb to the term, but the term wretched is also associated with the term. The term -ness is a word forming element denoting action, quality or state and is typically added to an adjective or past participle to make it an abstract noun. It is an Old English term and also comes from the Proto-Germanic term in-assu and many other cognates. The term “is generally considered a synonym for evil or sinfulness. Among theologians and philosophers, it has the more specific meaning of a profound evil committed consciously and of free will. It can also be considered the quality or state of being wicked.”

The second stage of evil is 'wickedness,' when caprice is embraced as a deformed substitute for genuine will and becomes characteristic.

## ***1.2. Exploration of Wealthiness and Wickedness in the novel***

Charles Dickens was born on February 7, 1812, and spent the first nine years of his life living in the coastal regions of Kent, a county in southeast England. Dickens's father, John, was a kind and likable man, but he was incompetent with money and piled up tremendous debts throughout his life. When Dickens was nine, his family has moved to London. When he was twelve, his

father was arrested and taken to debtors' prison. Dickens's mother moved his seven brothers and sisters into prison with their father, but she arranged for the young Charles to live alone outside the prison and work with other children pasting labels on bottles in a blacking warehouse (blacking was a type of manufactured soot used to make a black pigment for products such as matches or fertilizer). Dickens found the three months he spent apart from his family highly traumatic. Not only was the job itself miserable, but he considered himself too good for it, earning the contempt of the other children. After his father was released from prison, Dickens returned to school. He eventually became a law clerk, then a court reporter, and finally a novelist.

A new and vivid realism vitalizes the novels of C. Dickens. It is a realism humorous and tender by turns. Dickens's realistic scenes are now lit up by laughter, now warmed by pity. He is a typical Victorian novelist; his genius was quickened by the industrial England of grim cities where the poor died.

In his novels he is a social critic; he attacks the social conditions of his time and his criticism is bathed in humor and pathos. He shows in his novels the torments of industrial England - the slums, the educational system, the child labor and the methods of bureaucracy. Many of the events from Dickens's early life are mirrored in *Great Expectations*, which, apart from *David Copperfield*, is his most autobiographical novel. Pip, the novel's protagonist, lives in the marsh country, works at a job he hates, considers himself too good for his surroundings, and experiences material success in London at a very early age, exactly as Dickens himself did. In addition, one of the novel's most appealing characters, Wemmick, is a law clerk, and the law, justice, and the courts are all important components of the story. *Great Expectations* is set in early Victorian England, a time when great social changes were sweeping the nation. The Industrial Revolution of the late eighteenth and early nineteenth centuries had transformed the social landscape, enabling capitalists and manufacturers to amass huge fortunes. Although social class was no longer entirely dependent on the circumstances of one's birth, the divisions between rich and poor remained nearly as wide as ever. London, a teeming mass of humanity, lit by gas lamps at night and darkened by black clouds from smokestacks during the day, formed a sharp contrast with the nation's sparsely populated rural areas. More and more people moved from the country to the city in search of greater economic opportunity. Throughout England, the manners of the upper class were very strict and conservative: gentlemen and ladies were expected to have thorough classical educations and to behave appropriately in innumerable social situations. These conditions defined Dickens's time, and they make themselves felt in almost every facet of *Great Expectations*. Pip's sudden rise from country laborer to city gentleman forces him to move from one social extreme to another while dealing with the strict rules and expectations that governed Victorian England. Ironically, this novel about the desire for wealth and social advancement was written partially out of economic necessity.

In form, *Great Expectations* fits a pattern popular in nineteenth-century European fiction: the bildungsroman, or novel depicting growth and personal development, generally a transition from boyhood to manhood such as that experienced by Pip. *Great Expectations* depicts a process of maturation and self-discovery through experience as a protagonist moves from childhood to adulthood.

Reading *Great Expectations*, there are tremendous and explicit objectives that wealth permit people to attend. Here are some of the recapitulations of them.

Charles Dickens shows that wealth makes even the less aged people are called with respect by their elders. This is represented through the attitude of Joe when Pip has become rich. For Joe, Pip deserves no to be called by his name but with consideration and respectful expressions.

When Pip gets to Miss Havisham Satis, he realized that Joe's family is poor and starts underestimating them. Which lights and confirms that some get wealth but not so rich as expected at the eyes of people. Then the classification takes into account the level of the wealth and the status. When Joe calls Pip "sir" (C. Dickens, 1861, p. 80), Pip in turn calls others Mr/Miss (C. Dickens, 1861, p. 81) reveals the image that wealth gives to people.

Miss Havisham happened to adopt Miss Estella and raised her because of her wealth. This wealth allows her use the lady taking revenge on men indirectly "*Your own one day, [...] You can break his heart*" (C. Dickens, 1861, p. 28). So her money then acts on behalf of her. For this effect is indirect, no one could clearly remark the source of the fact apart from the doer and maybe the victim. Sometimes, the victim cannot speak and is linked by his primitive objective.

C. Dickens portrayed the wickedness of wealthy people throughout the behavior of Estella when she was asked to give something to Pip to eat. Wealthy people consider the less one as animals and treat them in such way. This can be illustrated this way when Pip said:

*She gave it to me as rudely as if I were a dog in disgrace, which hurt me so that I nearly cried. Knowing she was waiting for me to cry helped me to keep the tears back, and she went. I hid and cried, kicking a wall to ease the hurt." [...] 'Why don't you cry?' 'Because I don't want to.' 'You do. You have been crying, you are near to crying now'. And she laughed and locked me out. (C. Dickens, 1861, p. 29-30).*

The gap between wealthy people and the less wealthy is clear that there is no more need to clarify it. Any less wealthy people in front of the rich classify himself as such and fear. This people cannot even express openly themselves but hide their impression beyond their status. C. Dickens portrayed this throughout the behavior of Joe before Miss Havisham. Whenever he was asked a question he answers the question indirectly talking to Pip as if the he was the one whom asked him the questions.

C. Dickens clarified this as follow:

*Oh! [...] You are the husband of the sister of this boy?  
I could never have imagined dear old Joe looking so unlike himself, or so like some strange bird, standing speechless, his mouth opens as if he wanted a worm. and the whole time, he eaks to me instead of Miss Havisham. Which I mean-ter-say, Pip, [...] as I married your sister, and I were at that time what you might call a single man.  
And you have brought up the boy, said [...] to be your apprentice; is that so, Mr. Gargery? You know, Pip, [...] as you and me were ever friends, and it were looked to between us, as likely to lead to fun. Not but what, Pip, if you had objected to the black and soot, we'd have took note. [...] (C. Dickens, 1861, p. 140-141).*

### **1.3. Characterisation**

To go fever we judge important that characterisation can help to show how a characters are used on purpose.

1. Pip - narrator; orphaned since infancy; lives with sister and brother-in-law; goal to be a gentleman. He is the character who experienced much effect of wealth. When enter Miss Havisham's family and got the opportunity to travel, he automatically forgets about everybody that took him in charge like in a dream. And when the wealth get off he now remembers his old life.
2. Joe Gargery – Pip's brother-in-law; blacksmith; kind; hardworking; abused by wife. he was influenced by Miss Havisham's wealth. The woman was talking to him and he was unable to stand and talk to her face to face. He then experienced the effect of wealth as a poor man. Once outside he even confessed that he was astonished because did not believe that he could get out from there.
3. Mrs. Joe Gargery – Pip's sister; treats Pip and Joe harshly; brought up Pip "by hand".
4. Uncle Pumblechook – pompous corn and seed dealer; Joe's uncle.
5. Mr. Wopsle – parish clerk who becomes an actor.
6. Miss Havisham – eccentric, rich lady; left at altar on wedding day; seeks revenge for past rejections. She experienced the effect of wealth as much as she was wealthy. Her brother envied her money and with Compassion they planned evil.
7. Estella Havisham – Miss Havisham's adopted daughter; haughty, cruel girl; Pip loves her. She made suffer Pip just because she sees herself as a wealthy person. She treated Pip cruelly not knowing that she is also from a poor family.
8. Mr. Jaggers – London lawyer for several of novel's characters (Miss Havisham, Abel Magwitch, Molly, & Pip).
9. Dolge Orlick – journey (works in blacksmith shop) for Joe and one of Pip's lifelong enemies.
10. Biddy – kind village girl; teacher Pip; eventually becomes housekeeper for Gargery's family.
11. Herbert Pocket – pale, young gentleman; in London becomes Pip's best friend and instructs Pip in the ways to become a gentleman.
12. John Wemick – Jagger's chief clerk; lives two lives; in office he is impractical but at home he is creative and sympathetic.
13. Molly – Jagger's housekeeper; acquitted murderess and true mother of.
14. Bentley Drummle – cruel student of Matthew Pocket; rival for Estella's hand in marriage.
15. Startup – student of Matthew Pocket; helps Pip & Herbert w/ attempt to save Magwitch from capture.
16. Compassion – unscrupulous former fiancé of Miss Havisham; also double-crosses Magwitch. Because of Miss Havisham's money he tended to love her. Once he got the money he disappears braking the later's heart.
17. Abel Magwitch – escaped convict; Pip's benefactor; and true father of Estella. He is naturally kind. But he can be seen as a wicked person just because he did not want to stay in that situation and decide to get over it.
18. Mr. Hubble – a wheelwright; friend of Joe's.

19. Mr. Wopsle's Great-Aunt – elderly, incompetent teacher and storekeeper.
20. Mr. Trabb – a local tailor.
21. Trabb's boy – village boy who mocks Pip's pretentious manners.
22. Sarah Pocket, Georgianna Pocket, Mr. Raymond, and Mrs. Camilla – the “toadies and humbugs” who are related to Miss Havisham; want to be included in Havisham's will but she recognizes their greed.
23. Matthew Pocket – scholarly relative of Miss Havisham; refuses to cater to Miss Havisham's whims.
24. Clara Barley – Herbert's fiancé and eventual wife; cares for her invalid father, Bill Barley.
25. The Aged Parent – Wemmick's father; deaf; his chief pleasure is listening to night cannon blasts.
26. Miss Skiffins – Wemmick's bride; she and her brother help Pip arrange for Herbert's partnership with successful importer, Mr. Clarriker.

#### ***1.4. Interpretation of Charles Dickens' general conception of Wealthiness and wickedness***

Wealth or money has over time proved to be one of the key corrupting forces for mankind. Money influences people's way of life, actions, informs their decisions and even changes their character. Most crimes, cruelties and suffering are as a result of money, either the lack of it or too much of it. Much as wealth is a powerful and important icon especially to man, it is also true that it can corrupt the hearts and minds of all of mankind, and therefore become a source of destruction to man.

C. Dickens, in his novel *Great Expectations*, brings out how wealth affected people in the early 1800s. Through the main character, a boy called Pip, an old lady, Miss Havisham, the abusive Drummle, C. Dickens exemplifies the corrupting effect of wealth and how it was at the centre of the society. Pip, born and brought up in humble surroundings, wishes to become a gentleman. This means he has to be wealthy, something that his guardians Aunt and Uncle, Mr. and Mrs. Joe Gargery aren't. But he later realizes that there is more to life than mere money when he becomes miserable his life corrupted. Pip's desire for wealth begins when he goes to Mrs. Havisham's house where he has a feel of how the rich live. This is when he becomes ashamed of his humble living and confirms that, “It is a most miserable thing to feel ashamed of home. [...] Within a single year, all this was changed. Now it was all coarse and common, and I would not have had Miss Havisham and Estella see it on my account” (C. Dickens, 1861, p. 86). It is also when he is in Satis House that Pip, for the first time, becomes aware of how thick his boots are and how dirty his hands are. He realizes that as mere blacksmith's apprentice he cannot impress Estella, Miss Havisham's adopted daughter. He is sucked into the intrigues of the power that comes with wealth and status and this leads him to feel that his lifestyle with his blacksmith teacher is inferior. However when Pip gets his fortune from his unlikely and mysterious benefactor, Mr. Magwitch, an ex-convict, he soon realizes that he is not as happy as he earlier thought. He says his living conditions with Herbert, “Herbert and I went on from bad to worse, in the way of increasing our debts” (C. Dickens, 1861, p. 217). He lives expensively, abandons his family but his efforts to win Estella all end in futility. With Herbert in London, Pip spends his money recklessly. He describes their spending as “We spent as much money as we could,

and got as little for it as people could make up their minds to give us. We were always more or less miserable, and most of our acquaintances were in the same condition. There was a gay fiction among us that we were constantly enjoying ourselves, and a skeleton truth that we never did. To the best of my belief, our case was in the last aspect a rather common one.” He is not happy and keeps accumulating debts when living in London. The wealth and status only corrupts him, keeps him away from people that care about him and expose him to being arrested for his indebtedness. Miss Havisham inherits a fortune from her father when she is still a young lady. Sweet and loving, she falls head over heels in love with Compassion. It however turns out that Compassion did not truly love Miss Havisham and was interested in her money. Miss Havisham only realizes this on the wedding day when the groom abandons her and goes with her money. This betrayal leaves her corrupted, cruel, bitter and cold at the world. She sees love in a different light and says to Pip: “*It is blind devotion, unquestioning humiliation, utter submission, trust and belief against yourself and against the whole world, giving up your whole heart and soul to the smiter-as I did!*” (C. Dickens, 1861, p. 184). She advises Estella never to truly love but rather, to break men’s hearts. Through Miss Havisham, Dickens illustrates the dangerous effect of wealth when it is used to destroy her love and become a source of her sorrow in life. Born into a wealthy, prestigious family, Drummle grows into a very spoiled man. He is characterized as abusive and harsh. He is also corrupted by his family’s wealth and the privileges that came with riches especially during those days.

Dickens uses Drummle to bring out negative effect wealth has on the children and how the same follows them into their adult life. Through him, the author brings out an apt example of a spoiled child as a result of wealth. Dickens metaphorically brings out Drummle as a spider. Jaggers asks, “Who’s the spider?” (C. Dickens, 1861, p. 164) in reference to Drummle. Drummle is likened to a spider because of his untrustworthy, wily and cunning character. He comes out as a man full of pride. This is exemplified in the way he looks down upon the other people, especially Herbert and Pip. For instance at dinner, Drummle snubs Pip and Herbert and disparages their spending habits. He declares that he will not lend even sixpence more them. Drummle is the one who ends up marrying Estella later on. He however also treats her cruelly and abuses her a lot (C. Dickens, 1861, p. 356). His dominating personality and pride leads him to even mistreat a horse which eventually leads to his death. However wealthy and noble Drummle is, he also comes out as a self-absorbed man and a jerk who has not respect for others. Through him, Dickens seeks to illustrate to the reader how wealth can bring out the worst in people. Dickens also uses several minor characters to bring out the corrupting influence of wealth. Arthur Havisham is Miss Havisham’s half-brother, who feels that by their father preferring his half-sister over him in inheritance, he was short changed. This drives him to join Compassion in plotting a scheme to fleece Miss Havisham of her money. He is later haunted by the role he played in scheme and eventually dies in a delirium, where he Miss Havisham coming to kill him. Camilla, Miss Havisham’s relative cares less for Miss Havisham and is only keen on her money. The same case is with Cousin Raymond, another Miss Havisham’s relatives married to Camilla. Georgiana and Sarah Pocket, two aging relatives of Miss Havisham are also only interested in her money and don’t care much about her.

## 2. Discussion and Perspectives

This part of my research work discusses wealth and wickedness in the novel under study how it takes place in the novel and the outcome. It also focuses on the historical as well as the psychological perspectives from which a significant interpretation of Dickens's *Great Expectations* as regards wealth and wickedness can be made.

### 2.1. Discussion

Wealth and its effects on individual referring to *Great Expectations* are obvious and so much serious that they can change everything and deviate people from their own right track of life. This is fundamental in C. Dickens' *Great expectations*, a novel of the 19<sup>th</sup> century, decrypting the contemporary society. Wealth being one of the most corrupting powers contribute to corrupt individual, community, and nation even the whole planet. Dickens deals with wealth and its effect on individual in the society. In the novel, wealth has both a negative and positive connotation basing on the characters' living condition. The novel presents a social classification on the basis of wealth. Wealth is one of the causes of human relationships' deterioration driving to selfishness and snobbery to mention but a few. It will be incomplete to discuss the effects of wealth on individual without considering wealth and then how it affects people.

Generally, wealthiness relates to money. In popular usage, wealth can be described as an abundance of items of economic value or the state of controlling or possessing such items, usually in the form of money real estate and personal property. Wealth is sometimes blessing and also detrimental towards individual. Its effects are painted through some characters. Pip, Mr Joe, Magwitch, Mrs Joe Gargery, Miss Havisham, Jaggers, Bidley, Estella, Bentley Drummle are very few but illustrated cases of wealth and wickedness in the novel. To deepen my analysis, I can scrutinise from the first character to the last. For example, pip an orphan and protagonist of this novel, is the most influenced person who is totally changed with the getting and losing of wealth. C. Dickens enforces the danger of wealth, by granting Pip his wishes at becoming a gentleman, but only for him to become miserable and have his life corrupted. Deterioration of blood relation, snobbery, selfishness pride, egoism all are the effects of wealth on Pip.

We find tremendous effect of wealth on him as an individual. Pip is, at the very beginning of this novel, an innocent, benevolent, honest and hardworking boy. He endures all oppressions of Mrs Gargery, Pip's sister, without any words. But wealth corrupts him most and snatches his innocence. He is such an innocent boy at the beginning that as Magwitch first seizes the young boy, Pip simply responds, " *Don't cut my throat; sir, tray don't do it sir* " (C. Dickens, 1861, p. 8) even pip steals food for the convict. His sense of innocence is found when he says: " *I had been too cowardly to avoid doing what I knew to be wrong* " (C. Dickens, 1861, p. 22). But later on it goes off. Deterioration of blood relation is quite impossible for any person. But wealth has made it possible. Pip and Mrs Joe Gargery are brother and sister. Mr Joe is Pip's brother-in-law, friend and father like character. But Pip violates these relationships without any hesitation, when Pip is offered monthly stipend by Magwitch who remains unknown through Jaggers. On Pip, effect of wealth starts when he visits Miss Havisham's Satis House and becomes astonished of gorgeous living. After that Pip begins to look down upon the people who are not rich enough for gorgeous looking.

When Mr Jaggers informs Pip of the *Great Expectations* that have been placed on him, Pip thinks, without a doubt, “*Miss Havisham was going to make my fortune*” on a grand scale (C. Dickens, 1861, p. 45). Also, he begins to believe that Miss Havisham has destined him to be married to Estella. Almost immediately, Pip’s ego grows tremendously, and he becomes arrogant as he looks (C. Dickens, 1861, p. 43) down on his “common, “yet caring and loyal friends. For example, in a private conversation with Biddy, Pip tells his good friend that Joe is rather backward in some things (C. Dickens, 1861, p. 48). In addition, when Pip is finally ready to depart for London, he tells Joe that he wished to walk away all alone because he privately fears the contrast there would be between me and Joe (C. Dickens, 1861, p. 50). Pip leaves Mr and Mrs Joe Gargery. He moves to London to be uncommon in the eyes of Estella. Pip is distraught over the prospect of others, especially Bentley Drummle, seeing him with the common blacksmith. After Joe’s departure, Pip decides that he should return to the forge, but the next day, he resolves to stay at the blue boar Inn, rather than at his old home. His snobbish reasoning is simply: ‘*I should be an inconvenience at Joe’s I was not expected, and my bed would not be ready*’ (C. Dickens, 1861, p. 70). On the other hand, Pip begins to feel as if he had never left the forge. He realizes and appreciates that there was no change whatever in Joe. Exactly what he had been in my eyes then, he was in my eyes still just as simply faithful, just as simply right. Here, we see that Pip himself thinks if he had no wealth the picture would have been different. Dickens reveals money to be a “corrupting force” (key of Wickedness) (...), which can be exemplified through an old crone of a lady, Miss Havisham. Miss Havisham’s wealth attracts a man that breaks her heart (C. Dickens, 1861, p. 57-58), and fills her life with sorrow and unhappiness. Miss Havisham is left corrupted and cruel, after being betrayed by her fiancé driven only by the lure of money. As a young lady who inherited her father’s fortune, Miss Havisham is sweet and loving and falls in love with a man named Compassion. Here we find that how money corrupts both Havisham and Compassion. Only to take revenge of this false love Havisham adopts Estella and prepares her to break the heart of man. She now sees love as she describes to Pip, it is blind (C. Dickens, 1861, p. 27).

## 2.2. Perspectives

### 2.2.1. A New Historicism Perspective

From New historicism vision which analyses a piece of literature in its historical context<sup>1</sup>, the novel sets out in the Victorian period where Britain was swept with a rampant industrialization indicates a clear chasm between social classes. Thus, the higher social class possessed the means of production and made huge profits at the detriment of the lower social class. Pip, the protagonist of the novel, belongs to the lower class but wishes to become a gentleman after he is given a large sum of money. He gets seduced by the lifestyle of the aristocracy, especially Miss Estelle with whom he falls in love. He decides to become wealthy in order to flirt with Miss Estelle.

At the end of the novel, the Pip who has become a gentleman has given up his fortune and returned to his former country even poorer than he was. This journey of Pip from poverty to wealth and back serves to denounce the total illusion of urbanization in search of wealth during the Victorian age. Finally, he comes to the fact that what matters is not wealth but good

relationship with one's fellows. A great lesson should be taken from this common saying: "Money is a good servant but a bad master."

### 2.2.2. A Psychological Perspective

Psychology offers us numerous theories with which we can analyze, in literature, any literary text in order to unravel the hidden motives at work. One of these theories is the id-ego-superego of Freud. In *The Ego and the Id*, F. Sigmund (1923, p. 65), dissected the human mind into three parts, the id, the ego, and the superego. The id consists of the reservoir of a person's instincts. It includes mostly sexual urges and drives. It is determined by the pleasure principle (C. R. Snyder and S. J. Lopez, 2007, p. 117). The superego represents the conventional or orthodox norms of the society, what is acceptable and what is forbidden. It runs contrary to the id. As to the ego, it is the arbiter between the id and the superego. If the ego fails to make the balance between the id-superego struggle, it becomes blamable and search ways to repent. From this perspective, we can understand Pip's journey from a poor orphan to a gentleman and back to a poor happy man.

First of all, Pip's id involves his ardent desire to become a gentleman; when he becomes fascinated with the Satis House high-class lifestyle, his will to be transformed, to get rid of his common life as a blacksmith apprentice, and to learn how to read and write. However, he does not have the means and assets to realize his will. Moreover, he is disgusted by the lifestyle at the Satis House. He does not want to become cold-hearted as Miss Havisham and her daughter. All these factors constitute his superego, the reality which he is living and which prevent his becoming a gentleman. But unexpectedly, when he gets the opportunity to achieve his dream, he does not hesitate. As a result, he starts living in the like of the high-class gentlemen, and looking down upon his former life.

For having long repressed his past life, and stayed away from his past and sincere relations, Pip finds himself on the brink of disillusionment when he discovers that his great expectations come an unknown. Some weeks after, he falls ill and has a lot of debts on his charge. In that crucial moment of his life, he gets taken care of by his past life tutor Joe, who has paid all his debts as well. On his recovery, he finds out that he was betrayed by his egoism of becoming a gentleman. He starts thereby reconciling with his past, accepting it as part of his identity. He succeeds in making harmony between his id-superego struggle. Consequently, he becomes happy and he realizes that the most important thing in life is not wickedness or wealthiness but love and generosity which generate peace and harmony in community.

## CONCLUSION

This research work sets out to critically explore the concept of wealthiness and wickedness especially in the world. It intends to examine the effect of wealth on mankind in general term in the world and in Great Britain typically during the late eighteenth early nineteenth centuries. It decodes the link between wealthiness and wickedness from the historical perspective in which the play dwelt in. *Great Expectations* evolves from a cultural angle, then studying it solely out of this could betrays the context. To this effect, the conceptualisation of wickedness or money or fortune has a significant influence in daily life of 18th and 19th centuries' people. It portrays their class, and talking of class we are relating to the eyes society cast on people. *Great Expectations*, stylistically, draws this clearly and leaves the mark of 18th and 19th centuries.

The play depicts many attitudes and it is shown that men as well as women have their own reason of being wicked.

Throughout this novel the author, effortlessly, describes three kind of wickedness with different attitudes. One can read the attitude of Compassion toward Miss Havisham, driven mainly by Compassion's seeking for money the time Miss Havisham was looking for a soul mate. Here it is shown that the wicked person does not mind what will feel the victim, all his or her will is only his or her satisfaction. Any other can read the attitude of Miss Estella toward Pip, this clearly draws the under-estimation of wealthy people onto the poor one. When she was supposed to give any food to she treats him as he was a dog in disgrace. This even conveys the animosity of wealthy people. For her Pip was not a gentleman, so he did not deserve to be honoured. In Estella mind Pip is from a poor family. He does not have his place among wealthy people; he can be treated in dog like; then like an animal. The author used powerful metaphoric figure of speech to relate the way Pip felt the wickedness he experienced with Estella. This goes to set out discrimination in society. For Pip to impact his situation, he wanted to be improved intellectually and financial. Unfortunately, seeking for wealth, Pip forgets his family and even considers them as inferior to his social class when he first has been granted with an opportunity to travel. He showed to Joe their not in the same category refusing to him to escort him.

Through the reading of *Great Expectations*, I can say that people become very often wicked after getting wealthy because once rich their surrounding people is influenced. Some envy them and try to be closest to them in order to benefit the resources. So to get secured they need to not be so opened to everybody. Thus they narrow opportunities to people to not get closest to them and their properties. The author shows that wealthy people do not remember the poor. For them, priorities for the growth are the most important. Necessities can wait; people to be help can wait. To this effect, capitalist countries often invest in conflict just to make stand their businesses. Their eyes are open to a new world's realities. To be clear, in the year 2020, covid-19 that is a deadly disease killed too much people. While those people were dying, some are making profit through their business selling nose masks and sanitizers. it obvious that they were supplying aids but not to stop the disease but to promote their business. For they are developing their business, they invest in health administrations in order to not give early the efficient solution. This is to increase the incomes to their enterprises. The attitude of Miss Havisham shows that she does not care what to invest in Estella and Pip and what shall come after all. But the most important was to take revenge on men.

## References

### I. Corpus

DICKENS Charles. *Great Expectations*, 1861, The "abridged and simplified" version "by Patricia Atkinson". Macmillan Publishers Limited 1962 p.

### II. Books and Articles

AGYEKUM Koffi, 2013, *Introduction to Literature*, Published by Adinsa Publications (Gh) Ltd. P.O. Box LG92, 216 p.

GANTA Ulrich, 2019, *Decrypting Human's animosity in Anthony Burgess's The Wanting Seed*, University of Abomey-Calavi, 40 p.

HICKLING Matt, 2018, *New Historicism*, Brock Education Journal, 27(2), 53 p.

LANDES S. David, 1998, *The Wealth and Poverty of Nations: Why are Some so Rich and Others so Poor*, New York: W.W. Norton, 544 p.

PRABHU K. Ramachandra and UDUPI R. Rao, 1966, *The Mind of Mahatma Gandhi Encyclopedia of Gandhi's Thoughts*, Ahmedabad 380 014 (INDIA), 190 p.

SZRETER Simon and GRAHAM Mooney, 1998, *Urbanization, mortality, and the standard of living debate: New estimates of the expectation of life at birth in nineteenth-century British cities*. *Economic History Review*, 51(1), pp. 84-112. doi:10.1111/1468-0289.00084

### **Webography**

SMITH Adam, 2002, *The Wealth of Nations*. Oxford, England: Biblionia.com Ltd., 786 p., <https://rauterberg.employee.lecturenotes/Smith-1776%20Wealth%20of%20Nations.pdf>, 5/12/2022 at 15:50

BRESSLER Charles E., 2003, *Literary Criticism: An Introduction to Theory and Practice*. New Jersey: Pearson Education, Inc, <https://www.amazon.com/Literary-Criticism-Introduction-Practice-Printing/dp/020521214X>, 12/12/2022 at 12 : 30.

-<https://www.vocabulary.com/dictionary/wealth>, 5/12/2022 at 15:24

Online Etymology Dictionary.” [www.etymonline.com](http://www.etymonline.com). Retrieved 2016-12-05,6/12/2022 at 16 :04

RIMA Sarah, 2022, *Wealth and Power in the Novel Pride and Prejudice by Jane Austen*, CALL, ISSN 2723-2417(online), English Literature, Faculty of Adab and Humanities, UIN Sunan Gunung Djati Bandung, vol 4, No. 2 (2022), pp. 125-135, <https://journal.uinsgd.ac.id/index.php/jcall/article/view/14767>, 22/12/2022 at 13:34

SCOTT Sarah, 2020, “Martin Buber (1878-1965). *Internet Encyclopedia of Philosophy*. University of Tennessee at Martin. Retrieved 2011-10-10, <https://fr.scribd.com/document/655109485/Wickedness-Wikipedia#>, 6/12/2022 at 17:02

SIGMUND Freud, 1923, *The Ego and the Id*. In J. Strachey et al. (Trans.), *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Volume XIX, London, 65 p. <https://www.scirp.org/reference/referencespapers.aspx?referenceid=1543139> 12/12/2022 at 12 : 40.

SNYDER C. Richard. & LOPEZ J. Shane, 2007, *Positive Psychology: The Scientific and Practical Explorations of Human Strengths*. Thousand Oaks, CA: Sage Publications, Inc, 117 p., <https://www.scirp.org/referencespapers.aspx?referenceid=2319737>, 17/12/2022 at 13 : 34.